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# DEVOTED TO MUSIC AND ART.

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## THE YOUNG LADY MUSIC-TEACHER.

It is not an unmixcd evil that so much of the elementary instruction upon the piano should be given by young ladies—here girls, we might say. Experience of the kindergarten and of primary schools warrants the conviction that children learn more easily from persons but a little in advance of them in intellectual attainments. In some cases there seem to be more intimate contact, and a greater facility in arriving at a good understanding of each other's meaning—not altogether due to the fact of there being so much less to understand. Whether this be so or not, the practical question of expense will forever render it necessary that elementary instruction should be given for the most part by young teachers. Hence *do not stop* to sordid concerning the circumstance so much deplored by musicians, that elementary instruction in music is generally given by poorly-prepared teachers. The same is true of all departments of knowledge, in spite of which the world seems to get on quite well. The existing defects of elementary musical instruction must be met and complemented in the same manner as they are in other departments, namely, by educating the young teachers in the principles of their art, and by some system of supervision. The latter, indeed, can never be possible to any very great extent, when we choose to intrust the education of my daughter to an incompetent teacher, who is there with authority to interfere between us, and to deprive her of the place of a teacher whom my children like. I must take one that, in the expressive language of the nursery, they "cannot bear." Mistakes here must have time to wear themselves out, just as they have in most parts of the country in the matter of ordinary schooling. Time was when all well-brought-up children were taught at home. It is so no longer, because the fact has become established that the public schools do better. What the public schools do is to divide labor, afford the young teachers a quicker advantage of experience, both by concentrating their work upon a small province and by adding them as much as possible with direct precept; the schools also keep the youngsters up to their work by supervision from higher authorities. These things together bring it to pass that elementary education is respectably well given by young teachers almost exclusively. Besides, it is rare that a learned person is a good teacher of the rudiments of his learning.

The young lady who is offered a few pupils in piano-playing need have no hesitation in undertaking their instruction, if she will attend carefully to the following suggestions. For, although nothing is more common than to hear teachers say that such and such a pupil is worse off than if she had received no lessons at all, an experience of more than thirty years in teaching the piano-forte, during which I have had many hundreds of pupils under my care, has entirely failed to afford a single example of a pupil who had absolutely *nothing* to show for her previous lessons, or who was really *less* advanced than if she had not been taught at all. There were many cases in which the progress of the pupil had failed to form the habits properly to have been expected of a student; but still one example, that I remember now, in which the piano-forte was doing at all. This will appear as we consider the nature of the harm which a pupil might do to herself by receiving from imperfect instruction. The matter here, poor the instruction, the pupil will necessarily gain from the practice accompanying it, gain a control of the fingers, and in able to follow the suggestions of musical combinations. Whether he will do these to a greater or less degree, will depend very much upon the quality of teaching; but he will do the extent he must. The only absolutely bad attendant

upon faulty instruction that I have had to encounter is a *staccato* touch. The proper connection of tones is the foundation of expression and of the coherence of the phrases; besides which it is a condition of finger-development that the touch in most of the elementary exercises should be a pure finger-*legato*—each finger holding office until his successor is duly qualified. When the staccato touch has been allowed to grow into a habit, it sometimes takes months of hard work before a scale can be played correctly; but even in these cases, I am not ready to say that the lessons permitting this fault had been worse than none—the habits of muscular obedience having been formed by the practice, and the necessary apparatus of brain-cells elaborated, at least well begun.

However inexperienced the young teacher may be, it is within her power to render the pupil the most important services that he will ever be able to receive. Namely: First, she can *awaken the appetite for knowledge*, that is to say for music. Second, she can teach him *how to apply his mind in order to learn*. All piano practice has for its object to establish a habit of muscular obedience on the part of certain muscles, in the effort to reproduce a musical conception existing in the mind of the pupil. There are, therefore, two branches of playing which can be taught—the muscular and mental. In all the earlier stages of playing, the formation of the habit of muscular obedience is the foremost objective point, because, until this is attained, the ear, for the particular piece at least, the musical conception will be unable to come to expression. Now it is this habit of muscular obedience that the teacher must do by every slowly and by every attention to the accuracy of every motion. Speed is after consideration. The first thing that a young teacher has to do for her pupil, therefore, is to make him practice slowly. The second good thing for her to do is to make the playing musical, which it will be when the pupil has a good ear and is in thorough sympathy with the piece he is attempting to play. This, also, is subject to education, the "indications," as the doctors call them, being to make sure that the music itself is really introduced into the pupil's consciousness. The easiest evidence of this will be the pupil's ability to play the piece without notes. Besides affording evidence upon the existence of the music within the pupil's consciousness, the practice of memorizing has a further use in facilitating the pupil's modification of his playing out of the character of hard work, which all half-learned playing has, and in bringing it into the character of play, as the very term denotes. This process is to be helped in every manner desirable, especially by playing the piece to the pupil, in order to refresh his memory in regard to the sound of it.

The development of the pupil's musical faculties through the expert co-ordination of the piece selected for study, is a point where the young teacher is almost necessarily fail, because it depends upon a degree of mature knowledge of the relation of music of one class to another, and upon ample exposure upon individual pupils. Every teacher has few pieces which, upon one pretext or another, she avails to almost every pupil. The reason is that he accomplishes certain modifications of the sound consciousness by means of them. She commonly has a few for every grade, although it will often happen that the pupils of a higher grade will be found playing pieces belonging to a lower grade. The reason is that the teacher finds the pupil as yet unacquainted with the particular point uncovered by the piece in question. There are certain pieces which the teacher uses for the purpose of the quality of the music, and the application of the first points aimed at when a good teacher begins with a badly-taught pupil. The particular point uncovered in the matter of playing *legato*, the commonest fault of young teachers, and

especially of young lady teachers, is that of not advancing the pupil rapidly enough. Upon this head no reliable direction can be given, except the two cautions following: The practice of difficult pieces will do no harm so long (1) as the *legato* is not impaired, and (2) the pupil is not disheartened by the difficulty. But as the prime necessity in all the teaching is to keep the playing bright and musical, it will be necessary after a long pull at difficult pieces to come back to easy ones for a time, and have them played well. The difficult pieces, half-learned the first time, must then be taken up and thoroughly learned. Really difficult pieces are almost always learned in this way. The great solos with which virtuoso pianists delight their hearers have commonly been studied over and over from two to ten times, during a period of perhaps ten years. This is the case even with young pianists, the concert appearances rarely following the first study of the chief solos of the repertory at a closer interval than five years.—W. S. B. MATHEWS, in *The Current*.

## BAYREUTH.

THE pretty city of Bayreuth was once the capital of a margrave, who, a precursor of poor King Ludwig, was deep in debt, and in the power of that yawning monster which the ancients called *Liver* and the moderns call *Spilen*. His ministers did as they pleased, and Frederick, king of Prussia, expected that the state would die of bankruptcy.

The margrave was Christian Charles Alexander of Anspach and Bayreuth. It came to pass, to Frederick's amazement, that the debts of the margrave were paid, and that taxes were reduced. What great influence had wrought this? Rose Hippolyte Clairon, born in Flanders of poor parents, went on the stage because it was her vocation. There were no cafes-concerts then for the Offenbachs of the day; but she was graceful and pert and pretty, and whereas the craze was not aesthetic, she ran to Watteau's pastorals, Miss Clairon, who had played *Martin* and sung and danced in ballets, was engaged to play *Mariette* and *Dorine* at the *Comedie Francaise*. And she did it to perfection. Miss Clairon was ambitious, nevertheless, to play in tragedy, and when it became known, those who thought her an ideal *sonnette* began to sneer.

Her performance of *Phedre* was a revelation; the king declared that he admired her; the world of art and letters lauded her; the world of society lost its head; Mme. de Galitzin had Vanloo to paint her portrait; medals were struck in her honor; Voltaire and Marmontel honored her with their friendship; it may be that she succeeds to her head. It is said that she was harsh and cruel to dramatic authors, and squandered her wealth for Valbelle, a young nobleman, whom the empress of Russia had offered to favor if Miss Clairon would take him in marriage and make St. Petersburg her home; but she was not so easily won. At fifty she had renounced the stage to cultivate the muses, and Valbelle had been disloyal to her. The margrave wrote to her to come to Bayreuth; the tragedienne became a minister of state; she had been disdainful of Mme. de Pompadour, and she became the Pompadour of a provincial court. When the margravine died and the margrave began to think of asking his prime minister in marriage, Frederick was moved and shuddered at the thought of an alliance between a margrave and a woman of the stage; and the margrave married the beautiful lady Gray, who was Miss Clairon returned to Paris to write her memoirs and died in poverty. When the margrave of Anspach-Bayreuth sold his principality for a pension for life, and died unknown in London.—HEARN on Bayreuth.

## Kunkel's Musical Review

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I. D. FOULON, A.M., L.L.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

RS. JULIE RIVE-KING, whose name is a household word among all lovers of piano music in the United States, will, this fall and winter, make one of the most extended tours ever attempted by a pianist in this country, visiting over one hundred cities and towns and giving about one hundred and fifty concerts. This is good news to students of the piano everywhere. We take pleasure, unasked, to make editorial mention of this tour in order to say to all who read this and who may have an opportunity of hearing this great pianist: Be sure to embrace the opportunity and attend her recitals. To all, they are a source of enjoyment, to learners, they are an inspiration and a most excellent lesson. Once more: do not forget or neglect the Rivé-King recitals.

NCE again we are in the midst of a political campaign and once again the small part played by song in American politics is apparent. Our political meetings are songless. The brass band is usually on hand, playing the self-same airs for all parties. The people have no musical battles-cries. This is doubtless due in part to the fact that at the present day there are no great moral questions upon which questions of commercial policy, while they may stir the heart, cannot much affect the heart, and that it is the mind that sings. But this is not the sole explanation. Our political managers are unusual, they are "not moved by concord of sweet sounds." We will leave the quotation incomplete, for we do not believe that for many of them it is true that they are "fit for treason, stratagems and spoils." Some day a shrewder political management will see the power there is in song for swaying the masses and the party that first uses this force systematically will have a very considerable advantage in the struggle for supremacy.

HERE is a fashion in the music of music schools and young ladies' seminaries. We can all remember the not far distant day when compositions of the "Maiden's Prayer" and "Silver Bells" type were the rage. Now, everything runs to the classical and foreign. Every "one-horse teacher" now dotes on compositions neither here nor his pupils can play. It would not do for "The Bungtown Young Ladies' Seminary" to have a concert programme that would not be suitable for the Leipzig Gewandhaus concert! Sham, sham, sham

and fraud! If the common school should attempt to do the work of the university, if the boy who cannot work an example in "long division" were set to work on differential calculus, everybody would see the sham and turn from it in disgust, but when a girl who cannot play a scale properly attempts a Bach fugue, a Chopin nocturne, Liszt's Rhapsody and plays them all in the same meaningless, slipshod, helter-skelter style, the happy papa and mamma who have been swindled send flowers to the darling and thanks to the teacher! "*Quousque tandem, o doctor musice, abutere te patientia nostra!*"

## PROFANITY IN SONG.

F late years, there have been published and very extensively sold in this country, and that, so far as we know, with hardly a protest from the press, a class of songs which are always profane, and sometimes border upon the blasphemous. We refer to the so-called negro character-songs, which present in ludicrous grotesqueness the often uncouth, but generally sincere, religious faith of the African. From cheap concert-halls, or from the theatre, to which artists (?) in burnt cork now and then lend the charm of their presence, these songs have found their way into the homes of the people, and many a young lady who would feel highly insulted if any profanity were spoken in her presence, sings, or scribbles, as the case may be, songs early dawn till dewy eve," these compositions (?) in which profanity combines with bad music to do the work of the devil.

By the way, is it not wonderful how music, even bad music, seems to idealize bad or indeliberate words? But this is not peculiar to the class of songs we are speaking of, and it would lead us too far to dwell upon it at the present time.

Whatever may be the mode of manifestation of the religious sentiment of a human being, if only the sentiment be sincere, it is worthy of respect. The faith may be more or less true, more or less conducive to the future welfare of its professors, but in all cases it has its basis in the innate sentiment of accountability to God, and that sentiment is as respectable in the African as in the Caucasian, in the Hebraean as in the Christian, and it is the Divine which is in man, and the Divine is one wherever found. In the abstract, then, the simple faith of the negro is as worthy of respect as that of the most intellectual of the white race. Odd and uncouth as his hymns and religious songs may seem, or be, they are the natural expression of his religious sentiment, and to parody them is to insult the Divinity which has implanted in his breast the sentiment in question. We might here ask those who so freely ridicule the negro's hymns, how they think their own compare with those of the heathen; we might speak of the foolishness and injustice of such a course, but we will even pass that by, to ask what the reflex action must be upon those who ridicule the religion of the humblest of mortals? From the ridiculing of one man's religion to the ridiculing of religion, from the ridicule of the abstract, there is but one step, and that says yes to take. When our neighbor's religion has become a fit subject for poor jests and mockery, our own will soon become a matter of indifference, if not of ridicule. He who laughs at another's faith is often nearer than he thinks to be a Judas to his own.

Our readers may, some of them, think that we overrate the influence for evil of songs such as those we are speaking of—that the many who sing them do so thoughtlessly or that to be affected by the thoughts which we have just suggested. But thoughtlessness in matters of this sort is the very essence of irreverence; and, again, it is a fact too

often lost sight of, but proven by the experience of the entire race, that to-day's thoughtless formula often becomes to-morrow's creed or rule of action. The man who flippantly says to-day, "Honesty is the best policy," is often honest to-morrow if he policy, and he who thoughtlessly smiles at religion to-day is not unlikely to purposely sneer at it to-morrow.

Let us not be supposed to be making a defense of cant and hypocrisy. No weapons are unlawful to fight those devils in "the liveliest of heaven," but the songs we speak of travesty the religious faith and expressions of those whose sincerity is seldom doubtful.

It may well be questioned whether the genuine negro hymns are such as should be sung under any circumstances by the public at large, since, for most, their strange imagery is likely to bring up ludicrous ideas in contrast with the sentiments which they are intended to express; but there can be no doubt that such intentionally grotesque imitations as are many of the songs that now pass for negro sacred music are unfit for use by any person who has the slightest respect for religion.

We do not edit a religious paper, and so any person may think such an article as this out of place in our columns, but we pretend to edit a respectable musical journal, and hence we protest against all publications of that nature which speak of the religious faith of the art of music, which is degraded from its proper sphere of action whenever it is made a help to overthrow that which is best and noblest in human nature.

EVERAL lessons could be drawn from the "monster charity concert" given, or attempted, under the direction of P. S. Gilmore at the Fair Grounds during the triennial convocation of the Knights Templar. No one can question Mr. Gilmore's ability as a conductor, and yet even he, with all his experience, had evidently overrated the effect of a large number of instruments in the open air. The music stand was so far from the grand stand that the music could not be heard in the latter place and those who had paid their dollar for reserved seats vacated it to join with the common herd in approaching the music stand. Volume and carrying power are very different things as was practically demonstrated here. This is acoustical. Now for the ethical. Those who have bands that refuse to join in the concert before, forthwith, a few bands, mostly from country towns, were to join in it whose members did not belong to their union, did more harm to their organization than they know. The public at large sympathize, and so do we, with organizations that have for their purpose the proper protection of the rights of other members, but the minute such organizations say in effect: "We will not join with you in doing an act of charity, because you do not speak our Schibboleth," that minute distrust, if not enmity, takes the place of sympathy, and the action of these hands in this case (which we have already said was not indured by the St. Louis members of the union) is one that must not be repeated, if band musicians desire to keep the respect of the public and the power which goes hand in hand with public esteem and confidence. In a free and enlightened country, boycotting methods never succeed, and when employed against charitable objects are not only illegal but despicable. We understand that the majority of the musicians were willing to play but acted under superior orders. If so, the sooner they change such inferior superiors the better.

Now is a good time to subscribe for KUNKEL'S MUSICAL REVIEW. Why? Because it is always a good time to do so.



## P. S. GILMORE.

WE are happy to be able to present to our readers an excellent likeness of America's greatest band leader, Patrick Sarsfield Gilmore. The cut we here present was engraved specially for our columns and is the first that has met with the full approval of the subject of our sketch. Mr. Gilmore, while thoroughly an American, is a native of Erin. He was a Christmas gift from Providence to his parents, having been born on the 25th of December, 1829, near Dublin. Early in life he joined an English band, and with it went to Canada, but before long removed to Salem, Massachusetts, where he became leader of a brass band. In 1849, Salem being too small for his ambition and genius, he removed to Boston, where he conducted a number of bands. His fame spread beyond the confines of his adopted city and state, and in order to comply with the numerous requests he received to give concerts in different states, he, in 1859, organized Gilmore's Band, which he traveled all over the country, giving concerts in all the principal cities and establishing the foundation of his present fame. In 1864 he organized and successfully carried through a grand musical festival in New Orleans. To the success of this enterprise was undoubtedly due Mr. Gilmore's determination to do something still greater, and the giving of the two monster "Peace Jubilees" in Boston the first in 1869 and the second in 1872. The choruses of the first Peace Jubilee numbered 10,000, and the orchestra 1,000, besides bells, cannon, etc. The second "Jubilee" more than doubled these numbers, and the effect of a chorus of 20,000 voices, a whole army, can be better imagined than described. Both of the "Jubilees" were unequalled successes. The second brought to this country the most famous bands of Europe, among them the famous band of the "Garde Républicaine," of Paris. These "Jubilees" were successful in the face of a great deal of opposition at the hands of Boston's ultra classicists. As he had outgrown Salem as a band-master, so he outgrew Boston, and transported himself and his band to New York, from which place his unrivalled band makes extensive annual tours. The position that Thomas holds in this country as an orchestral conductor, Gilmore holds, and with a much more indispensible title, as a band-master. Thomas has rivals, Gilmore has only imitators. Of course, the position he has conquered proves indomitable pluck and energy; but it shows more, it shows artistic ability of a high order, a thorough knowledge of human nature, and that God-given power to control men which makes leaders in all walks of life. Though made a lion of wherever he goes, Patrick Sarsfield Gilmore is to-day a hard student that he was when, as a lad, he first entered a regimental band. He does not pretend to know everything, and is always ready to weigh any suggestion and to adopt it if it bears the test of examination.

Mr. Gilmore is accompanied in his travels, by his wife and daughter, for, though he loves his band well, he loves his little family better. Miss Gilmore is said to have inherited not a little of her father's love for music, and has besides literary ability, as shown by the fact that she has just published a volume of very credible poems, under the title of "Pipes from Prairie Land."

The medals which grace Mr. Gilmore's breast are but a few of the many testimonials of merit he has received both in this country and in Europe.

## MUSIC IN THE FUTURE.

There were brave men before Agamemnon. There were learned musicians before Bach and Handel, yet how seldom do we hear of them. These two have survived in their works for over a century, and we fondly call them immortal, says *Friend's Music and Drama*, (which by the way is much more readable of late than it used to be).

But how do we know that they are so? Already their popularity is paling before that of Beethoven, their greatest successor, and the followers of Wagner, that is, the ultra-enthusiastic followers, in their

time. It is an old thought, so commonplace as to scarce have any force at all. But it is true, all the same. One hundred years is but an insignificant space in the history of a world. The year 2000 A. D., will be here anon. As Koeko says to Nanki-Poo, "You may not be there to see it, but it will be there all the same." Perhaps the musical bookworm of that day will grope among some faded old scores. Something in them may strike his fancy. Who is it by? Why, none Wagner. Who is he? Turning to the latest biographical dictionary he will find something like this:

Wagner. A composer of the nineteenth century. Died in 1886. Wrote a number of intricate works, remarkable for their orchestration, and deemed at that remote period to have effected quite a revolution in lyric art. At a recent "Concert of Antiquities," given in illustration of historical music,

an extract from a work called "Parsifal" was performed. It showed originality, but its old-fashioned style and methods excited some mirth. However, it did very well for the dark days of 1886. Wagner had a relative, named Liszt, who had some reputation in his day as a performer upon that now happily obsolete instrument, the piano, and composed some pretty morceaux. About this time flourished Donizetti, Bellini, Verdi, Rossini, Gounod, and a host of minor but now forgotten composers, who enjoyed a butterfly career of popularity in their day; for the nineteenth century was not without its activity in musical art. It did its work and perished. Yet that work added higher achievements. Thus, as one of the musty old poets of that period wrote:

"We rise on stepping-stones of our dead selves to better things."

Yes! Yes! Peace to the memory of these old musicians. They struggled in the dimness of those artistically dark ages towards the light. But what would they have thought, could they even obscurely have divined the lengths to which we in the 21st century have risen.

Well! Well! perhaps in the 25th century they will talk of us, too, as old-fashioned. But no! the works of our Pottis, our Wagglers, and our Bobbs are truly immortal!"

But it must be remembered that we in this century have the organ, the piano, the violin, and contemporaneous instruments by means of which to develop our faculties, *relativement*. We do not even dream of the instruments of A. D. 2,000.

## MUSIC AS A LANGUAGE.

The *Paris Temps* recalls the creation of a universal language by M. Francois Sudre, professor in the school of Soreze in the Tarn, in 1887, and announces its present revival at the Mayor's office in the fourteenth arrondissement in Paris. The peculiar language consists in its formation by the use of the Italian names of the musical notes—do, re, mi, fa, sol, la and si. It is stated that the new language is not incumbered by the heavy weights of the customary grammar—orthography, etymology, syntax and prosody. The verbs have only the infinite mood, and thus all the bother of moods and tenses is done away with at once.

But notwithstanding its simplicity, no information is afforded concerning the method of using it as a just notion of its character. It appears to work by contraries. Thus, while *lamidore* means to love, *relomide* means to hate. *lamidore*, which denotes God, has for its antithesis *solmido*, which stands for the evil spirit.



COL. P. S. GILMORE.

heart of hearts, deem the author of "Parsifal" the superior to the composer of the "Nine Symphonies." At the present day the most successful thought in musical art is given to the glorification of Wagner. How long before some newer and greater composer will rise up to pluck away the laurels now lying on the tomb at Bayreuth?

Berlioz has enjoyed—if the shades of the departed can enjoy—a posthumous glory. A few of his works, revived after years of neglect, have given him a celebrity which he scarce enjoyed while living. Liszt was encircled all his days with the lustre of a contemporaneous glory. Will it last? Fifty years from now will he be sought but a fading name?

It is sad to think oblivion must come to all in

## THE DECORATIVE CRAZE.

Put away the little coal-bod that our darling wants to paint. For she fain would decorate it with red, blue, and yellow paint. Hide the dust-past and the yellow stain, and likewise the garden-rose. Or Mattie will adorn them with the lily and the rose.

When our Bridget in the morning gets the hammer clinking low. To connect the morning-cord-bed with the horse and the cow. To behold a wretch of paucity where she must must sit and shawl.

So she seizes a staff, because the paint will penetrate the shawl. On the household table of the poor, the pretty yellow bowl. And the lilies of the valley off commingle with the daisy; While the new paintwork is being done, the garden-rose. Are magnificent with butterflies and sweet forget-me-nots. All our articles of furniture, the ancient and the new. The elegant and the commonplace, the old and the new. In the house we look about with mingled sorrow and shame. For Mattie is affected with the decorative craze.

—Women's Magazine.

## MUSICAL SWINE.

YONS (N. Y.) *Republican*: Farmer Henry Wadsworth of Wolcott, in this county, has a son Daniel, who has for years worked at home upon his father's farm. He has a great love for domestic animals, and an unusual aptitude for winning their confidence and teaching them tricks. He has taught the horses, dogs and cats upon the farm scores of different tricks, and is well known in Wolcott and vicinity for his ability in this line. Several months ago Daniel heard the old time saying that swine have an ear for music. He was convinced that the saying was an unjust imputation upon the intelligence of those animals, and by long and patient study, he has learned to teach them to perform a number of rare parties, and he has during his leisure hours actually taught the herd of swine at the farm to distinguish the tune of Yankee Doodle when they hear it. It is his daily custom to go into the lot where the swine are feeding, and to whistle the old familiar tune to them. They then all come up to his ears and run up to his side. A number of people are skeptical as to young Wadsworth's ability to call up the swine by the aid of music, but since he has put the animals on exhibition the experiment has never been found to fail. Hundreds of people have come to see him.

On many occasions he has whistled a number of familiar airs, without touching upon his Yankee Doodle, with no effect upon the swine, but when that tune is reached only a few bars are whistled before the herd comes crowding about him.

## VERDI'S YOUTH.

VERDI'S inclination for music was shown at an early age. There is preserved in his villa at Saint Agata a spinet on which he practiced in his childhood. It bears an inscription as follows: "By me, Stefano Cavalletti, the hammer of this spinet was covered with leather for this instrument, to which I have fitted a pedal; and I have made these hammers of brass, seeing the good disposition that the young Giuseppe Verdi shows for learning to play the instrument; this being sufficient to satisfy me."—*Europa Domestica*, 1874.

As Verdi was born in 1813, he was, of course, only seven years old when the spinet was repaired. His first master was the organist of the village of Roncole, in which (and not at Busseto, as is generally supposed) the composer was born. After three years' instruction, the old organist made progress that he was appointed organist. His father, desiring to give him a better education than could be obtained in his native village, sent him to the neighboring town of Busseto. Here, after a two years' schooling, he obtained a situation in the house of Antonio Baretti, a wealthy merchant, and an important influence on his subsequent fortunes. Baretti was an enthusiastic amateur who played several instruments, and whose house was the headquarters of the Philharmonic Society of Busseto, of which Giovanni Proveli, the organist of the cathedral, was conductor. Verdi, then, from the genius of young Verdi rapidly developed. Proveli was so impressed by the promise he showed that he offered to give him a situation in the advantage was taken that at the end of two or three years the master frankly owned that his pupil knew as much as he himself. Under the influence of advancing age, Proveli gave up his conductorship, his place was then taken by Verdi, then sixteen years old, who composed once to compose pieces for the society, which were produced under his own direction. These works are still preserved in the library of the society at Busseto.

## MUSIC FESTIVALS.

MUSIC festivals, on a grand scale, with oratorios, may properly be said to have begun with the Handel Commemoration in 1784. In the Westminster Abbey, London, Dr. Burney took great pains to ascertain if there was any record of an earlier musical feast in any country, in which as many as five hundred performers were united, and could discover none. A few instances are named: gatherings of two or three hundred singers and musicians on some royal or national occasions in Paris, Rome and Venice, but the elements of grand oratorios, as they are called, scarcely existed before Handel. There was no orchestra, upon which all must center; and even Handel's orchestra, as such as they had at this centennial of his birth in 1785, was but a rude and imperfect agglomeration compared with the grand orchestra of our day. Several of the periodical festivals, now celebrated on so vast a scale in England, had then small beginnings earlier than the Handel commemoration; the annual meeting of the three choirs of Worcester, Hereford and Gloucester, commencing in 1724, and the Birmingham Triennial Festival in 1778.

But the Commemoration of Handel brought together five hundred and twenty-five musicians, which, although smaller numbers than congregated at many of the great modern festivals, was an event of no small importance. There were many peculiarities in the combination of the choir and orchestra which were quite singular, there being 280 instruments to 275 singers. The orchestra was strangely composed; consisted of 12 flutes, 12 oboes, 12 hautboys, and of 26 bassoons and one double bassoon. These instruments were much cultivated in Handel's time. There were no horns, and the other instruments were: 48 first violins; 42 second violins; 28 tenors; 21 violoncellos; 15 double basses; 12 flutes; 12 oboes; 12 hautboys; 26 bassoons; 12 horns; 3 kettle drums; 1 double kettle drum. The choir consisted of 60 tenors, most of whom were boys; 40 contraltos; 40 sopranos; 40 basses; 80 contraltos; 80 tenors; 84 basses. Since this great festival, similar ones, although improved in choral and instrumental combinations have been held in Europe, and, since 1857, in America. The first great festival in this country was by the Boston Handel and Haydn Society, in 1857, and we may say that the festivals of the Worcester County Association, which commenced over a quarter of a century ago, have been worthy competitors of those given by the Handel and Haydn Society.

## STIRRING UP A SOUTHERN REBEL WITH LOYAL MUSIC.

BIOGRAPHY of Col. Webster of the Twelfth Massachusetts Regiment, and a son of Daniel Webster, containing the story of his career as a soldier, and of his comrades illustrative of his wit, his kindness of heart, and his bravery, would be interesting.

There were many of these. I remember of passing, one hot day in the summer of 1862, the mansion of a wealthy Virginian, whose eyes were strongly with the other side. Col. Webster was riding some little distance in advance of the regiment, and he was opposite the house, the blinds were suddenly closed with a loud slam, indicating that the lordly descendant of the Cavaliers was not over well pleased with the approach of the Yankees. This act greatly amused the colonel, and he laughed until he grew red in the face. Their eyes then having him well in plain sight, the colonel, addressing the bandmaster, who for years was leader of Marlton's Band of North Bridgewater (now Brantford), wanted you to send him a copy of the old fellow up a little. He's probably a proud descendant of England—most of these high-toned Virginians are supposed to be—and he ought to start with that; that's partly English, you know."

And the concert began with the soothing strains of the "Hail Columbia," sung by the band, singing the last verse, but only a slight tremor was noticeable in the blinds—none of them were opened.

"Now try 'Yankee Doodle,'" said the colonel. "Perhaps that will remind him of the way his forefathers and ours fought together in the war of the Revolution."

So "Yankee Doodle" was played, but still there was no evidence of life within the mansion.

"Think me not a hard case," said the colonel. "It may be that the 'Star-Spangled Banner' will fetch him. Try that."

And the beautiful strains of the grand old song were sent out with a sweetness that should have moved the old man's heart if it had been as hard as iron. The piece was rendered with a degree of beauty that would be hard to excel. As the last notes died away the blinds flew open, and the door, too, and the old Virginian stepped out upon the piazza with a broad smile upon his face. He had surrendered, apparently, only because he felt obliged to, but now that the "ice" between him and the regimental and even hospitable. The officers of the regiments were invited in, and such refreshments as the house afforded were offered to the unpaid guests. The wish of the men, quite loudly expressed, that the old flag be put out, was complied with; and, with the stars and stripes floating from an upper window, and the old man standing at the gate laughing, we moved on.

Our long evenings in camp were frequently enlivened by airs from the leading operas and from the songs of the day. The vocalists of the band, in a superb manner by the members of the band, who, having abundant opportunity for practice, became, in a few days, very proficient. It was a body of men it was an easy matter to select many good voices, and thus singing of no mean quality. The vocalists of the band, who were in the concert were given that would have done credit to many of the leading musical troupes of the day.

—Boston Traveller.

## THE ITALIAN OPERA SEASON.

AYS the *American Art Journal*: The Italian opera season under the management of Verdi's company, which has been one of the most successful ventures known to New York for some years past, and there is a growing belief that the public appetite for Italian opera has been whetted to a keen point, after listening to the mediocre efforts of the vocalists who formed the rank and file of the American Opera Company last season. Signor Angelo has secured a strong stock company, to which we find the names of some of the best known artists on the Italian stage.

The engagements entered into thus far are: soprano—Mme. Valda, Signora Montalbo, Mile. Malde Ricci; contralto—Signora Borghi, Signora Carreris, Mile. Contral, Mile. Grotto, Mile. de Mestria; tenor—Signor Giannini, Signor Eugenio, Signor Signor Virgini, Signor Achille Corsi, baritone—Signor Pozzani, Signor Zalloni, Signor Migliari; bass—Signor Lotti, Signor Promis, Signor Bonfanti; Signor (of Covent Garden); conductors—Signor Lotti, Signor Bonfanti.

The repertoire will possess all the charms of novelty, as many of the operas chosen have not been heard by this generation of New York opera patrons. Verdi's company will inaugurate their season on Oct. 18, when Mme. Valda will make her American debut. Among the other works promised are: "L'Espresso," "Il Trovatore," "Il Trovatore," "Belisario," "Herold's 'Zampa,' 'Auber's 'Masaniello,' 'Attilla,' 'Un Bullo,' and 'Foscari.' The company will give a performance for the matinees will be given, and every opera will be presented as announced, as all the roles will be understudied. The company will be placed at \$2. The official prospectus will be issued in a few days, and we have full confidence that the company will be successful. The management will be faithfully adhered to in every particular. After the season in New York, the company will tour the country, visiting Philadelphia, Philadelphia, Pittsburgh, Cincinnati, St. Louis, Chicago, Denver, Salt Lake City, San Francisco, St. Paul and Minneapolis.

## NEW OPERA BOUFFE.

**JOSEPHINE** Sold by Her Sister is the title of a new opera bouffe comique, the music of which is by a rising young French composer, Victor Roger to whom the libretto is by Paul Ferrier and Fabrice Curie. It has just been successfully produced in New York by McCaull's Theatre. The plot of the opera is as follows:

The action opens in Paris, where Madame Jacob is the happy and not over-strict mother of twelve daughters. Josephine is the favorite of the flock, and not only enjoys the use of the best bedroom in the house, but also of having to learn her living like her sisters, is sent to the Conservatoire to cultivate her supposed vocal gifts. This favoritism has destroyed the harmony of the Farina tribe of Jacob, and the eleven sisters of Josephine, who, by the way, is in love with Montosol, a fellow-pupil at the Conservatoire, play the part of Josephine's brethren in the sacred narrative, and conspire to sell their mother's darling into the hands of the Egyptians. A pasha from the land of the Pharaohs arrives and tempts Josephine with the offer of a brilliant vocal engagement for opera bouffe to return with him to his country. In the second act we find the heroine transported to the banks of the Nile, when she discovers that her engagement consists of the role of chambermaid in the harem of Pharaoh Pasha. She is not condemned to solitude, for the harem is well stocked with Oriental hours, but as they look upon her as an interloper and dangerous rival, Josephine has no other way to get on with them than she had among her unnatural sisters. What adds to her discomfort is the admiration of Pharaoh, who presses his suit with all the ardor of his Oriental nature. But the Parisian woman is careful not to respond. She still loves Montosol, who somehow or other, by the latter at the proper time, and resumes his billing and cooing with Josephine. The youngest of the females of Jacob, Mimi, Benjamin, who has come to her way to Egypt, in company with a lover, also an Oriental. Young Puthiphar is the nephew and heir of Pharaoh, and, after leaving in the latter to study Western civilization. This he has done by playing marbles with little Benjamin until, smitten by her budding charms, he ran away with her. Josephine, who has no means over-watered eyes of Madame Jacob, Pharaoh Pasha grows more pressing in his suit, and to gain time Josephine is forced to a flight for her wedding. She escapes with her when her ten elder sisters are married, and thereupon Pharaoh, Puthiphar, Benjamin, Josephine, and all the hours of the harem remove to Paris, where, after a series of farcical incidents, the discomfited pasha consents to the union of Josephine and Benjamin with their respective sweethearts; the other sisters, who have also wandered off into Egypt, returning in time to join in the bridal procession with the partners whom they have each managed to pick up during their foreign wandering.

Such is the plot, which is, it will be seen, itself a satire on the artistic and life of opera bouffe. The music is also a burlesque. In the first act, themes from *Trovatore*, *Mignon*, *L'Africaine* and other operas are mingled together in charming confusion, while quondam and other masters are mercilessly parodied. This seems altogether a cut above the inanities of so-called comic opera which has for the last few years depicted almost exclusively upon the attractions of legsome women and upon the gag of buffoons.

## THE MASTER.

NEVER heard List but once, I was a young man then, younger than I am now, but I can never forget, and no one whose soul has not bowed in humble worship at the Feet of the M Master can ever know the Complete Consecration I made of myself when I listened to Him. He was that Weary and Hangry expression which was habitual to Him, and as He crossed the stage the pianist received Him. He wore that majestic yet Awful condescension. The very Atmosphere of the room was imbued with the M Master's presence. As He moved His coat and rolled His sleeves I held my breath with both hands. He played. The M Master played, under the Magic Touch of His Hands the heavens Bent down—the hoarse chorists sang the hymn of the Retreating Storm, or the electrified keys sang all the twittering songs of all the Birds of Spring at once. The Sun shined through the clouds, the Moonlight Slept upon the Bank of Violets,

and singing Brooks ran Murmuring to the Sea-grim-visited War clanged on his Brazen Shield with mimic Thunder of the Skies, and all the Chorus, the tugging Ballet, the slithering and beneath our feet—the room swam with the brilliant perfection of every Marvellous Conceit that sprang into living under this marvellous Master, and when He raised Both Feet higher than His Head and brought them down upon the keyboard in the Final Grand Hoopla, I knew no more, for I had Sworn to love the M Master's foot no more, I heard H H Him again.—*Burdette.*

## MUSICAL MEMORY.

IT is easily understood that a retentive musical memory is of great value to the musician, he be composer or merely a performer. Talented young musicians do not infrequently possess an astonishing memory. Sonatas, symphonies, and even fugues which they practice, they can soon play by heart. As they advance in years, the power of memory generally becomes weaker. Blind musicians appear to retain it undiminished for a longer period than others. The blind pianist, Dulon, is said to have known one hundred and twenty flute concertos by heart, which he had numbered, and any of which he could play instantly on its number being mentioned to him. There is musically little gained by burdening the memory with compositions which chiefly consist of complicated passages calculated to display the dexterity and skill of the performer. The works which a musician ought to be able to recall to his memory are the classical works, such as Gluck's *Iphigenie*, in *Tauris*, Mozart's *Don Giovanni*, Beethoven's *Symphonies*, and a few others. As to memory, there is not a few among the great composers who studied the masterly works of their predecessors so effectually that they knew by heart a considerable number of them from beginning to end, with the instrumentation of every bar.

## VOICE CULTURE BY INHALATIONS.

IT has long been known, says a foreign journal, that a certain number of inhalations is capable of producing certain modifications in the human voice, and of late years attempts, more or less legitimate in their application, have been made to give this knowledge a practical form. An interesting series of experiments bearing on this subject have lately been made before the *Société Médicale du Panthéon*, by Dr. Sandras, in which, by means of different inhalations, from one to twelve, he produced marked variations in the intensity, tone, and timbre of the voice. He could not only confer upon the persons so treated the peculiar culture of the confirmed inebriate, but, what is more to the point, he could—temporarily, at any rate—remove it when present. The notes produced by the same organ were made of high low pitch increased; and the range of the voice could be notably altered; while harshness or sweetness could be increased or alternated. The substances employed for these purposes were of various kinds, and their application which may not be novel. Tar-water, alcohol, ether, and various essential oils constitute the "battery" for inhalation purposes. The most curious part of the experiments is the accuracy with which certain well-defined effects are said to be elicited. Thus, after a certain number of inhalations of one kind will diminish the compass by six notes, while another will confer an additional compass of six notes. It is suggested that the range of the voice in this direction; and really reliable information on the subject will not only insure professional honors but also professional success to the fortunate discoverer. An infinitely value, whether congenital or acquired, is scarcely less distressing than the congenital or acquired disposition of the limbs, and would certainly be subjected to treatment with the same eagerness. We are only waiting for other and trustworthy details on this interesting subject, which suggest that the inhalations of various categories of people to whom we are indebted for the wonderful variety of street cries, who are the hoarse chorists of the street, the costermongers suffering from "diphtheria clerico-rum" and the itinerant dealer in cast-off garments who is always allied with the stallion, might fairly be experimented upon *pro bono publico*.

## THE AMERICAN OPERA COMPANY.

HIS first opera to be given this season by this company will be "Faust," "Aida," and "Huguenots," and these works will be produced in Philadelphia, beginning on November 1. M. Bonny, the manager, during the summer in France and Italy in the interest of the company, reports the disappearance of several American singers who were discovered over there. Among them, he says, are three tenors of standing with good voices, as well as a young dramatic soprano and a young coloratura soprano. A contralto, who while singing in English, is not American-born, has also been engaged abroad for such parts as Orpheus, Ortrud and Amneris. In Italy, Mr. Bonny personally selected the thirty-six new dancers for the ballet. Mlle. Giori, a well-known European dancer, was secured in Milan, after paying off a debt to her release from a former engagement. The score for "Faust" was secured by Mr. Bonny from the Grand Opera in Paris "out of special consideration of the fourth act, to be given in its entirety for the first time in America."

From Philadelphia the American Opera Company will go to Cincinnati, St. Louis, Chicago and Boston.

Madame Fursch-Madell will be the leading *prima donna*, and a prominent singer is announced in the person of Mme. Zanten. Bassetti, one of Mapleson's tenors, will appear under his true name of Bassetti. Another tenor, Harry Gates. The chorus will contain many new voices.

The business administration of the company is to be under the management of M. Bonny, who is known as the National Opera Company, and for a specified price will provide opera to the American opera companies in various towns. As to whether we can understand the arrangement, the opera troupe is to be sold for a certainty to the local manager. If it is not, the company is to be local organization. If there is a loss, the local people pay it. This is not very different from the arrangement made with ordinary traveling troupes, excepting that the American Opera Company is never to go on shares. It must have a certainty.

In March the New York season will take place at the Metropolitan Opera House, where the American Opera Company gets the house on sharing terms, which plan was refused by the directors of the Academy of Music.

## BEETHOVEN'S BIRTHPLACE.

ANSLICK thus describes his experience when visiting Beethoven's birthplace at Bonn: "On my way home from Schindler's grave, I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a dark passage, climbed up to a narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and yellowed windows of which had really been gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first cry. Then, at the foot of the staircase, I saw a man's grave, I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a dark passage, climbed up to a narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and yellowed windows of which had really been gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first cry. 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# LA FILEUSE.

Double Edition.

J. Raff Op. 157. No 2.

*Allegro moderato.* ♩ = 126.

For the purpose of further increasing the number of the admirers of this most charming and interesting composition, I have endeavored to soften the many harmonic harshnesses it contains. These, although justified from a theoretical standpoint, are distressing to the ear. The choice between the original and my version is left to the consideration of the performer.

Adolph Henselt.

In der Absicht dieser hochinteressanten und reizenden Composition noch mehr Verehrer zuzuführen, habe ich versucht die darin enthaltenen, vom theoretischen Standpunkte aus wohl zu rechtfertigenden, das natürliche Ohr aber doch betrübenden Härten zu mildern. Die Wahl zwischen dem Original und meiner Bearbeitung sei dem Spieler anheingestellt.

Adolph Henselt.

*murmurando.* *marcato ma piano.*

*pp* *1.h.*

*sempre legato.*

*murmurando.* *cantando. 1.h.*

*pp*

*R.d.* *R.d.* *R.d.* *R.d.*

*R.d.* *R.d.* *R.d.* *R.d.*

*R.d. a chaque mesure.*

*1.h.* *1.h.*

*R.d.* *R.d.* *R.d.* *R.d.*

*R.d.* *R.d.* *R.d.* *R.d.*

*1.h.* *1.h.*

*R.d.* *R.d.* *R.d.* *R.d.*

*R.d.* *R.d.* *R.d.* *R.d.*

*poco cres.*

15 16 17 18

*poco rit.* *a tempo.* *l.h. r.h.*

19 20 21 22

*maré, ces p* *maré.* *poco a poco cres.* *l.h. r.h.*

23 24 25 26



l.h. r.h.  
cres. assai. dim. pp  
l.h. r.h.  
f

l.h. r.h.  
f  
cres.  
l.h. r.h.  
f

l.h. r.h.  
f  
l.h. r.h.  
f

senza cres. sempre *pp*

*rinforz. ed incalzando.*

rit. *espress.*

*tranquillo e dolcemente.*

*l.h. r.h.*

*l.h.*

*ff a tempo.*

*dim.*



The whole notes are added by Henselt.



\* Ruff says: poco f



These two measures are inserted by Henselt.  
sempre legato.



marcato ma *pp* *Rit.*

*Rit.*

The musical score for 'The Rose Tree' is presented in two systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures per system. The first system includes a tempo marking 'Allegretto' and a dynamic marking 'f'. The second system includes a tempo marking 'Allegretto' and a dynamic marking 'f'. The score is written for a single melodic line, with the right hand (r.h.) and left hand (l.h.) parts clearly indicated. The melody is a simple, catchy tune that repeats in the second system. The bass line is a simple accompaniment consisting of a single note (F#) in the first measure of each system, followed by a single note (C#) in the second measure of each system. The score is written in a clear, legible font, with all musical notation and lyrics clearly visible.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a treble staff containing a melody with eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the treble staff.

1.h. 2.h.

B.a. B.a. B.a. B.a.

1.h. 2.h.

B.a. B.a. B.a. B.a.

poco rit. a tempo.

mf f

B.a. B.a. B.a. B.a.

Handwritten musical notation, first system. Treble and bass staves. Key signature: two sharps (F# and C#). The piece begins with a *Qd.* (Quadruple) tempo marking. The right hand (labeled "Lh.") features a complex, rapid melodic line with numerous fingerings indicated by numbers 1-5. The left hand (labeled "Lh.") plays a steady eighth-note accompaniment. The system concludes with a *Qd.* marking.

Handwritten musical notation, second system. Treble and bass staves. The right hand (labeled "Lh.") continues with rapid melodic passages, including a section marked *7. h.* (likely 7th hand). The left hand (labeled "Lh.") maintains the eighth-note accompaniment. The system concludes with a *Qd.* marking.

Handwritten musical notation, third system. Treble and bass staves. The right hand (labeled "Lh.") continues with rapid melodic passages. The left hand (labeled "Lh.") maintains the eighth-note accompaniment. The system concludes with a *Qd.* marking and the instruction *poco a poco ritard.* (poco a poco ritardando).

Handwritten musical notation, fourth system. Treble and bass staves. The right hand (labeled "Lh.") continues with rapid melodic passages. The left hand (labeled "Lh.") maintains the eighth-note accompaniment. The system concludes with a *Qd.* marking.

Handwritten musical notation, fifth system. Treble and bass staves. The right hand (labeled "Lh.") continues with rapid melodic passages. The left hand (labeled "Lh.") maintains the eighth-note accompaniment. The system concludes with a *Qd.* marking and the instruction *al Fine.*

Handwritten musical notation, sixth system. Treble and bass staves. The right hand (labeled "Lh.") continues with rapid melodic passages. The left hand (labeled "Lh.") maintains the eighth-note accompaniment. The system concludes with a *Qd.* marking and the instruction *rit.* (ritardando).

# CHARMING MAY

SCHOTTISCHE.

Carl Sidus. Op. 77.

Secondo.

Tempo di Schottische.  $\text{♩} = 72$ .

699 - 6

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**SCHOTTISCHE.**

*Tempo di Schottische. 0 - 72.*

Primo.

Musical score for "Lump" by John Cage. The score is in 4/4 time and consists of two staves. The piano part is marked *p* and the soloist part is marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

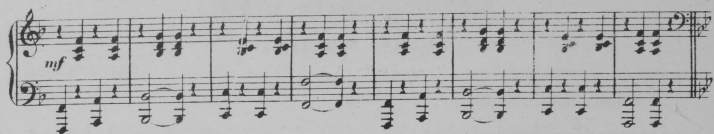
Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The piano part has a dynamic marking of "mf" (mezzo-forte) at the beginning of the second system. The vocal line has a dynamic marking of "f" (forte) at the beginning of the second system. The score ends with a double bar line.

8

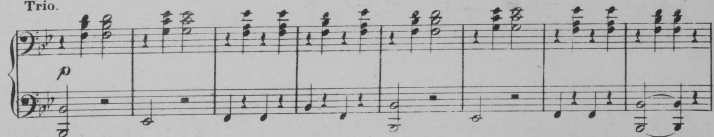
Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the upper staff consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass line in the lower staff consists of quarter and eighth notes, also with fingerings indicated. The piece concludes with a double bar line.

[illegible]

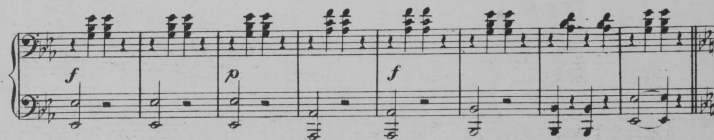
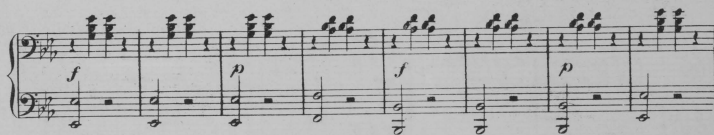
Secondo.



Trio.



FINE.



Repeat Trio to Fine, then repeat from beginning to Trio.

Repeat Trio to Fine, then repeat from beginning to Trio.

# THE LAMENT.

(Egyptian.)

Poem by Lew Wallace.

Music by E. R. Kroeger.

*Con moto* ♩ = 96.

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The dynamic marking *mf* is present. The key signature has two sharps (F# and C#), and the time signature is common time (C).

The second system features a vocal line and piano accompaniment. The vocal line begins with the instruction *express.* and contains the lyrics: "I sigh as I sing for the sto-ry land, A-cross the Sy-rian sea..... The". The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *p* is present. The system concludes with the instruction *a tempo.*

The third system continues the vocal and piano accompaniment. The vocal line begins with the instruction *cres.* and contains the lyrics: "o-dorous winds from the mus-ky sand, Were breaths of life to me..... They". The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *cres.* is present. The system concludes with the instruction *a tempo.*

play with the plumes of the whis - pring palm, For me, a - las, no

*cres.*

more.....; No more does the Nile in the moon - lit calm Moan past the Mem - phian

*dim.*

shore.

*mf*

*riten.*

Nil - us, thou God of my fainting soul! In dreams thou comest to me; ..... And dreaming, I play with the  
a tempo.

lo - tus bowl, And sing old songs to thee; ..... And hear from afar the Memnonian strain, And

calls from dear Sim - bel; ..... And wake to a passion of grief and pain that e'er I said Fare -  
*f con passione.* *mf*

well .....! fare - well .....! fare - well .....!

## CARNIVAL OF VENICE.

**New Edition, Revised by the Author.**

Charles Voss Op. 51.

**Moderato** ♩ - 72.

## Introduction.

*AD misterioso.*

7

771

Ped

*Ped*

Ped

*Pee*

*Pec*

Pod

Ped

*Peo*

$P_0$

Po

**D.**

Ped

1

1

Peg

Pe

P

*Po*

*Peo*

*P.*

*Peo*

1

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*Allegretto* ♩ - 80.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and slurs. Bass staff has a rhythmic accompaniment with eighth notes. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with dynamics *f*, *mf*, and *f*. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a more complex melody with triplets and slurs. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with triplets and slurs. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with triplets and slurs. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with triplets and slurs. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and fingerings (1, 2, 3, 4) below the staff.

*Var. I. Giocoso.*

*Var. II.*

*Var. III.*

*scherzando.*

Ped. Ped. Ped. Ped. Ped. Ped.

*Var. II. leggiero.*

Ped. Ped. Ped. Ped. Ped.

*Var. III.*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*Var. VI.*

Ped. Ped. Ped. Ped. Ped.

*Viv. VII.*

Ped. Ped. Ped. Ped. Ped.

8

8

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*♩ = 100.*

*Var. III.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Var. IX.*

*f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of the musical score. It features a treble and bass staff in a key with three flats. The treble staff contains several triplet markings (3, 4, 5, 3) and a *ff* dynamic marking. The bass staff has a *Ped.* marking and a star symbol.

**Finale - Presto** ♩ = 126

Second system of the musical score. It begins with the instruction *mf con bravura*. The treble staff has a *ff* dynamic marking. The bass staff includes a series of *Ped.* markings separated by star symbols.

Third system of the musical score. It features a *ff* dynamic marking in the treble staff. The bass staff has a *Ped.* marking and a star symbol. A dashed line connects the end of the treble staff to the beginning of the next system.

Fourth system of the musical score. The treble staff has a *ff* dynamic marking. The bass staff includes a series of *Ped.* markings separated by star symbols.

Fifth system of the musical score. It features a *ff* dynamic marking in the treble staff. The bass staff has a *Ped.* marking and a star symbol.

Sixth system of the musical score. It features a *ff* dynamic marking in the treble staff. The bass staff has a *Ped.* marking and a star symbol.

# SONATINA.

## I

Muzio Clementi Op. 36. N<sup>o</sup> 1.

*Allegro* ♩ - 138.

The musical score is written for piano and consists of two systems of music. The first system begins with a piano introduction marked 'p' and a first movement marked 'Allegro' with a tempo of 138 beats per minute. The first movement is in G major and 2/4 time, featuring a series of eighth and sixteenth notes. The second system continues the first movement and includes a second movement marked 'Andante' in the key of D major. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p' (piano), 'f' (forte), and 'cres.' (crescendo). Fingerings are indicated by numbers 1-5. The score is divided into systems, with some measures marked 'or thus.' indicating alternative phrasings. The copyright notice at the bottom reads 'Copyright, Kunkel Bros. 1886.'

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Andante ♩ - 58.  
cantabile.

## II

*legato.*

*cres.*

*f*

*or thus*

*or*

*dol.*

*cres.*

*B*

*or thus*

*dim.*

*p*

*cres.*

*f*

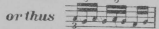
*dim.*

*or thus*

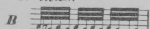
or thus.



**C** like A



or thus.



or thus.



# III

Vivace 4-69.

The musical score is written for piano, consisting of seven systems of two staves each (treble and bass). The tempo is marked 'Vivace' and the key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp', 'f', 'dim.', and 'legato'. Fingering numbers (1-5) are written above many notes. The piece is in 4/4 time and features a mix of eighth and sixteenth notes, often beamed together in groups.

System 1: Treble staff starts with a half note G4, followed by eighth notes. Bass staff starts with a half note G2, followed by eighth notes. Dynamics: *mp*, *legato*.

System 2: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *f*, *dim.*.

System 3: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *f*, *mp*.

System 4: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *dim.*, *mp*.

System 5: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *f*, *dim.*.

System 6: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *mp*, *f*.

System 7: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *f*.



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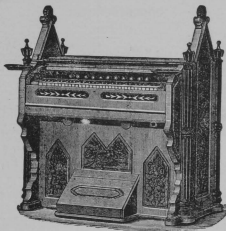
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### CORRESPONDENCE.

BOSTON.

Boston, September 17, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—Woe is me, Alhambra! Vacation is over, and here I am with my nose down to the grindstone again, and hard at work. Not that I was idle during the hot months, but sailing a yacht, rowing a few miles, or sailing in a fourty-pound coffin, are labors of a different sort from reviewing codices, or teaching young singers, or giving lectures.

Fortunately, there are very few concerts for me to review this month, else I might visit my spleen on such municipalities as ventured to perform before me, in my righteous wrath at having my sailing pursuits interfered with. The constant musical pabulum of Boston is still the series of promenade concerts in Music Hall, where Leoni and Meyerbeis, chess sandwiches and Wagner are blended. The performances are generally very good, certainly better than Boston has been accustomed to in the summer. Sometimes the programmes reach a very high plane, as, for example, that of day before yesterday, when the "Flying Dutchman" overture by Wagner's "Parsifal," and Berlioz's "Carnaval Romain" were among the selections. Apropos of the second number mentioned, it was announced a week ago on one of the programmes, and at the last moment the Tannhäuser Overture was substituted; you should have heard the hissing! Evidently, the Bostonian is no longer satisfied with the earlier works of the master, but demands to be fed from the trough. To trifle with a Hobble in the matter of Wagner is dangerous.

I attended a concert last week at the New England Conservatory of Music, which introduced a new singer, Mr. Chas. E. Timney, late chorist vicar of St. Paul's, London, who has joined the teachers there. He is a baritone of massive tone and of that solid English school which is admired so much in England. His enunciation is perfect, the English are ahead of us in that respect.

Another most important addition to the faculty of the Institution is Carlisle Petersiles, the great pianist, who has left the Petersiles Academy of Music, which he founded, and joined the New England Conservatory. Many of his pupils have followed, and he has found hosts of new ones, so that his class list is very nearly full already. He made his appearance in the Conservatory for the first time at the concert above mentioned, and played Schubert's Concert in G major, a most enviable sonata, and other selections, with great success. The pretty concert hall of the Conservatory was crowded to the doors, and both Mr. Petersiles and Mr. Timney were recalled enthusiastically.

The Conservatory is about the liveliest musical spot in all this musical metropolis at present. The fall term has begun, and with a tremendous rush; pupils from every State are thronging to their studies. Mr. Louis C. Elson's lectures have already begun, and in the halls of the great building one may every day see such great musicians as Carl Faelien, Louis Mass, Geo. E. Whiting, Carlisle Petersiles, C. E. Timney, J. C. D. Parker, H. M. Dunham, J. D. Buckingham, Signe A. Rotoli, Signe Leandre Campanari, Otto Bendis, G. W. Chadwick, John O'Neill, and a whole host of equally great celebrities, whom I have not space to name. It is, alone, a sight worth coming to Boston to see.

COMES.

### HOW MOZART COMPOSED.

WHEN I am, as it were, completely myself, said Mozart, entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I can not sleep—it is on such occasions that my ideas flow best and most abundantly. When, however, they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that different to account, so as to make a good dish of it—that is to say, agreeable to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and as I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue at a glance. Nor do I hear in my imagination the parts succeeding, but I hear them, as it were, all at once. What a delight this I can not tell! All this inventing, this composing, takes place in a pleasing, lively dream. What I have thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Maker to thank for. Why my productions take from my hand that particular style and form that makes them Mozartish and different from the works of other composers, is probably owing to the same course which makes my nose so small, or so large, so aquiline, or, in short, makes it Nostrig's and different from other people's noses, for I do not study or aim at any originality.

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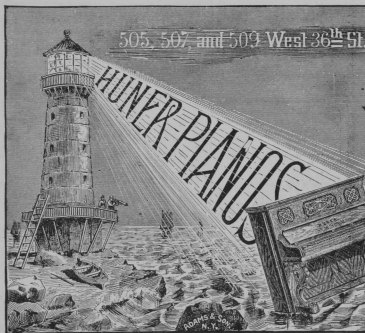
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Mr. H. B. FISCHER, representing the "Fischer" piano has recently paid us a visit. He reports trade brisk and the Fischer factory turning out 160 pianos or more every week.

Miss STELLA N. Sisson has become a member of the faculty of the Chicago College of Music. She has enjoyed the advantage of the best European instruction and is said to be a good pianist and an able teacher.

Mr. MUNCH, a pupil of Deprez, the number of whose pupils in St. Louis has steadily increased since his advent about a year ago, has opened a studio at 614 Olive Street, up stairs, where vocal students can find him.

JOLLY C. T. Sisson, a prince among good fellows, has been around and was happy, for he had made numerous sales. Sisson has something of the goose in his constitution—that is, he goes southward at the approach of cold weather and our southern friends may expect him among them soon.

DURING the parade of the Knights Templar, N. Lehman sat in his store, pencil in hand, noted down the specialties and defects of the several bands they marched by, playing. His system of marking had not failed. The highest band reached was by a Chicago band—20, Postville's band (of St. Louis) came next with 22, and a regimental band from Ontario, Canada, third with 21 points. In the absence of its leader, the best marking Mr. Lehman could give the U. S. Cavalry Depot band (Jefferson Barracks, near St. Louis) was 19, it would doubtless have done better under Bandmaster Lewis.

"A HANDBOOK of American Music and Musicians" is the title of an octavo volume published by the author, Mr. O. Jones, of Canaseraga, New York. This work is an abridgment of the author's proposed dictionary of American Music and Musicians. Completeness must therefore not be expected. A pretty careful reading of a few heads has shown that so far as accuracy and reliability are concerned, this is all that could be expected. It is to be sincerely hoped that the patronage extended to this abridgment will enable the author to issue the complete work. The price of this volume is \$1.50. Address the author as above.

The music introduced by Victor Massenet, the clever French composer, in Sardou's "Theodora," is an able imitation of the ancient manner. The music is plain, strong and the harmonies are rough and rude as the tenors themselves were in A. D. 500. Consequently the music is not so pleasant as is so horrid to modern ears around, but are so cleverly covered up that, while the effect is not so good, the horror is not so much so. The music is so smooth, even, and the effect is characteristic and effective. The opening chorus, "Ah, Ah, Theodora," is especially to be noted for its admirable dramatic force and color, and the incidental organ and harp music is very interesting and appropriate to the piece and time of action.

A bona fide letter, written by a native Japanese, on "The Mikado" is before us, writes "Cherubino" in an English paper. The writer takes issue with the play and criticizes it accordingly. He soberly declares that no such names as Nani-Poko, Kiki and Shik-Tsu are to be found in Japan, that Gilbert's Emperor is clad in the robes of a priest, and that the embroidery on the dresses of the principal characters is only for bed-aloues. The costume of the girls are authentic, but the writer protests against the son of the Mikado wearing a maid of low degree as his blood imperial has by intermarriage been kept undimmed for 2,500 years. The march on the arrival of the Mikado is genuine Japanese music, but the song is forbidden by the police.

The recent competitions at the Vienna Conservatoire throw some light on the comparative success, or, at any rate, popularity of the different departments of that establishment. The following is a list of the prizes distributed, and seems to show that they are given at Vienna as certificates of competency, and are not, as at Paris, reserved for one, or at most two, of the candidates that come most brilliantly out of the examinations on each subject. For the piano there were 24 first prizes, 10 of which were awarded unanimously, and 10 second. For singing, no first prize, 1 second. Violin: 7 first prizes, 3 second. Violoncello: no first prize, 1 second. Organ: 3 first prizes. Composition: no first prize, 1 second. Flute: 1 first prize. Trumpet: 2 first prizes. Harp: 3 first prizes.

MR. WHITTIER's own statement of the origin of his poem of "Maui Muller" is thus given. He was driving with his sister through York Me, and stopped at a harvest to inquire the way. A young girl raking hay near the stone-wall stopped to answer their inquiries. Whittier noticed as she talked that she bashfully raked the hay around and over her bare feet, and she was fresh and merry. Whittier noticed her impression, and he wrote out the poem that very evening. But if I had had any idea," he said, "that the plaugy little thing would have been so liked, I should have taken more pains with it." To the inquiry as to the title, Maui Muller, he said it was suggested to him, and was not a selection. It came as the poem came. But he gives it the short German pronunciation, as Muller, not the broad Yankee Muller.

H. J. SOLOMONS, the ever genial superintendent of agencies of Kransch and Bach, made us a pleasant call recently. Just by way of recreation, while doing his other work, he had in two weeks, since he had left New York on this trip sold one hundred and twenty-six pianos. Solomons is not much of a salesman (at least that is what he says) but his piano sells itself. It is true that when he said he was not much of a salesman we noticed a little earwig sticking out of his pocket. This legend upon the piano is a very good one. A few days since he took a berth in a sleeping car and fell asleep. He says he is a weak man, he did not hear himself move, but others did. He had no fear of the commercial travelers who occupied the most of the car were told by the porter what they implied to "shake that fellow up" that it was a young lady of some seventeen summers who occupied that lower berth. She came and all eyes were turned to No. 8 to see what sort of morning he was behind the curtain, running over the locomotive. At last Solomons emerged, a good two hundred pounds of masculine flesh, and it was well for the passengers he was not just then in sight. A collection was taken up, appropriate resolutions were passed, a silver presentation volume was purchased in which the resolutions were engraved, and the book is now held by Kransch and Bach's best man as the championship belt or pennant for singing.



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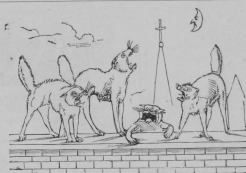
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 A LICKER-DEALER—The school-master.  
 A MOSQUITO always settles before he presents his bill.  
 WHEN is a singer like a price-list? When he is in voice.  
 WHY is a nice young lady like a hinge? Because she is something to adore.  
 SOME men are called muffs because they are used to keep a girl's hand in.  
 FLY TIME—When you hear your father's cane thumping along the hall.

Isn't it slightly paradoxical to call a man with full beard a bare-faced liar?  
 A CROSS-eyed man who chews tobacco always looks dangerous when he spits.  
 WHEN a girl talks about two strings to her beau, does she mean his suspenders?

THE CHORUS doesn't care so much for the congregational singing. It looks out for the music.

A PENNSYLVANIA music teacher fell from a third-story window, and found the pitch uncomfortably high.

A PERFUMER of the Faubourg St. Honoré, Paris, advertises a perfume, which he calls "The Odor of Sanctity."

A BOSTON Journal heads an article, "A Lunatic Escapes and Marries a Widow." Escaped, eh? We should say he got caught.

IT is claimed by some medical men that smoking weakens the eyesight. Maybe it does, but just see how it strengthens the breath.

SAID JONES: "Smith won't have so soft a thing as he had." "I don't know," said Robinson, "he'll have a soft thing so long as he does not lose his head."

BRIDGES—"And how shall I tell the pole, mum?" Lady of the house—"Cut it into quarters." Bridget—"And how many quarters would I cut it into, mum?"

THEY'RE high-toned in Deadwood, and they wouldn't go to see the Black Crook until it was advertised written by Shakespeare, and then they couldn't keep people away.

"Wooley you like to look through the big telescope?" asked one girl of another. To which the latter replied: "No, I'd a great deal rather look through a key-hole."

"My umbrella is getting decidedly shabby," said a young man about town one evening last week. "I believe I will have to strike another prayer-meeting the first rainy night."

WE notice that a gifted Wisconsin poetess was recently tendered a reception in Milwaukee on leaving the city. Even Milwaukee knows the proper time to enthrone over poets.

IT is said that a woman's voice can be heard at a distance of two miles by a man in a balloon; but if a woman was to get on her neck her voice could easily be heard a distance of ten miles on a level.

A POET asks: "When I am dead and lowly laid, \* \* \* And cloths fall heavy from the spade, Who'll think of me?" Don't worry. Tailors and shoemakers have very retentive memories, and you'll not be forgotten.

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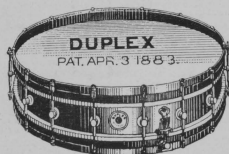
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THE best way to clean a chromo, Ethel, is to lay it to soak in turpentine over night, and then hang it before an open fire to dry. Hang it close, Ethel; hang it close. Push one corner under the grate a couple of inches.

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